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of view nor adequate mental development to describe social conditions.

It is not surprising therefore that the author asserts that the record of the Negro during the last fifty years shows that they are chiefly valuable as laborers in drudgery, or weak in foresight and thrift, and unfit for city life. Yet he believes that there is some hope for the blacks, since they can get work and buy land and thereby become economically independent. He calls attention to such injustices as miscegenation, lynching, unfairness of the courts, and discrimination in traveling.

W. R. WARD

*Samuel Coleridge-Taylor—Musician. His Life and Letters.* By W. C. BERWICK SAYERS. Cassell and Company, London, 1915. Pp. 328.

In this work we have the first extensive account of Samuel Coleridge-Taylor. The author of this volume has succeeded in producing a sympathetic and interesting narrative of the life of one of the greatest musicians of his time. Taking up his birth and childhood and then his college days, ending in the romance which attached him to a young Croydon girl, the author does not delay in bringing the reader to a consideration of those fundamentals which made Samuel Coleridge-Taylor famous...

Much space is devoted to Coleridge-Taylor's achievement of success with his "Ballade in A Minor." How Sir Edward Elgar extended the promising composer a welcoming hand and arranged for him to write for a concert a short orchestral piece which turned out to be the artist's first great success is well described. The author emphasizes the barbaric strain and orchestral coloring, the prominently marked features which made the composer great.

The next task of the author is to show how the "essential beauty, naïve simplicity, unaffected expression and unforced idealism," of Longfellow's "Hiawatha" stirred the artist and set him composing an unambitious cantata which resulted in "Hiawatha's Wedding Feast," and the "Song of Hiawatha." The expressions of enthusiasm and the eulogies which crowned the musician as one of the greatest artists that Great Britain has produced justly constitute a large portion of the work.

His "Visit to America" is an important chapter of the volume. The manner in which the oppressed of his race received him in their troubled land is treated in detail, and the names of the per-

sons and organizations that arose to welcome him are given honorable mention. The author brings out too that so impressed was Coleridge-Taylor with the frank recognition of pure music in America that he once "contemplated the desirability of emigrating to this land."

The book abounds with letters and extracts from publications, which enable the reader to learn for himself how the artist's work was appreciated. The volume is well illustrated. In it appear the early portraits of Coleridge-Taylor's mother, of himself, and family, and home, and of the Coleridge-Taylor Society in Washington, D. C. Not only persons who appreciate music but all who have an intelligent interest in the achievements of the Negro should read this work.

J. R. DAVIS

*Race Orthodoxy in the South and other Aspects of the Negro Problem.* By THOMAS PEARCE BAILEY, Ph.D. The Neale Publishing Company, New York, 1914.

The author of this volume has a long intellectual pedigree. Pedigrees are important in authors who write on the race problem. This is particularly true when they attempt to tell us what the orthodox opinion of the South is regarding the Negro. Much that passes for Southern opinion on the Negro is too violent to be taken at its face value. Other interpretations of the South have too frequently been the individual views of eminent men of Southern origin who no longer hold orthodox views.

The author discusses some of these interpretations and criticises them. There are four principal types. There is the philosophical view, represented by Edgar Gardiner Murphy's "*The Basis of Ascendancy*." Mr. Murphy "is one of the choicest specimens of noble character that the South has produced," but he came under Northern influences and his book represents a struggle between Northern and Southern points of view. "The first part of his book seems to be, in the main, pro-Southern and defensive of the South, while the latter part becomes largely Northern and critical of the South." He does not succeed, in the opinion of the author, in synthesizing these two divergent views.

The second type is sociological, represented by "*The Southerner*," a novel written in the form of an autobiography or, perhaps, rather an autobiography written in the form of a novel. The author is supposed to be Walter Hines Page, at present American